The Wellesley Prelude.

VOLUME II.—No. 26.

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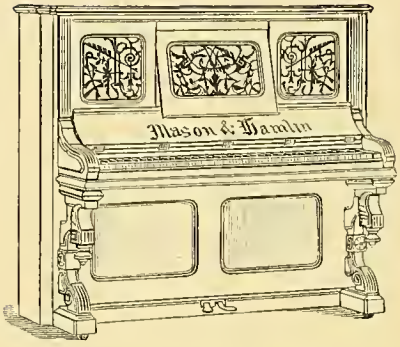

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IN the April numbers of the magazines the classes of '91 and '92, Wellesley, are well represented, —not, indeed, directly, but through their honorary members. Dr. Rainsford has a strong article, in THE FORUM, entitled, "What shall we do for the poor?" and in EDUCATION, "How I was Educated" by Hon. John D. Long, is a paper of general as well as personal interest. Dr. Rainsford's treatment of this great social problem is not wholly unfamiliar to Wellesley students, who recently had the privilege of hearing him speak in person on the same subject. Ex.-Gov. Long, in his article, not only gives an account of his own education, but shows his attitude toward education in general. His college experience is interesting and significant, and from it he deduces as the requisites of a college training, intellectual thoroughness and formation of character. Both articles are such as claim attention in themselves and not by virtue of interest in the writers, even in the case of the writers' classmates.

In connection with the articles on music as an elective appearing in this issue, a clipping from THE U. OF M. DAILY, of Tuesday, April 7, showing some change in the attitude toward music in the University of Michigan, will be of interest.

"For years there has been a crying need here for better musical facilities, and at different times attempts have been made to establish a school of music that will be a credit to the University of Michigan.

At a meeting of the Faculty last evening a scheme was proposed to raise the standard of music here, by establishing two branches of this science, one to be called the University Department, and the other the School of Music. The former is the system now in vogue. The latter provides instruction for non-matriculates, or those who wish to pursue the study of music to the exclusion of other work.

The administrative power is to rest with six members of the University Senate, but the instructors are to be appointed by the Regents, who will also act as trustees for all funds. The system is to be extended to the public schools of the State, and training to begin with the primary grade,

ending with a master's degree from the University. This will not only materially benefit the University, but it will raise the standard of music throughout the State.

THE CAP AND GOWN.

Much has been said on the cap and gown question, but thus far, I believe, all have spoken in favor of the custom. May I say a word on the other side?

I believe one of the first and strongest arguments in favor of wearing the cap and gown is the fact that it is becoming, that "the habit gives a plain girl distinction, and a handsome girl gives the habit distinction." We recall the vision of senior classes in their Tree Day dress and endorse this opinion. But we forget one thing. There is no doubt that the cap and gown worn as it is on Tree Day, uniformly over white dresses, is becoming in every case. But does it follow that it will give the same pleasing impression hurriedly thrown on, over dresses of every hue, style and fashion? One need not live in a university town long, where the gown is the ordinary and not the exceptional habit, to learn that, when carelessly worn, it gives anything but distinction to the student. And it is not to be supposed that the gown, as easily disarranged as it is adjusted, will often, in our busy life, be in place.

But there is another and perhaps stronger argument in favor of the custom. We are told that the cap and gown speaks of devotion to scholarly pursuits, and she who puts it on, thus announces her purpose, for a time at least, to devote herself to acquiring a pure and fine scholarship. It is urged that the mere wearing of the habit will strengthen this purpose and keep it ever present in the mind of the student. If this be true, then certainly it is a dress not to be confined to any one class alone, and least of all to that class that is supposed to be approaching the fulfilment of this purpose and so beyond the need of any such help. It may be true that for a time, the novelty of the habit will suggest the reason for its existence, and so far perhaps be an inspiration to the student. But when once the right of the student to wear the cap and gown was unquestioned, when once the custom was general and of long standing, there is certainly room for doubt whether the habit would longer be a source of inspiration. If the constant association with books, the fruits of the ripe scholarship of many past years, cannot give us all the inspiration we need to get from our college life, all that is best and strongest, then no mere habit, hallowed by never so many academic traditions can do it.

It is urged that it would be more economical and therefore certainly desirable for the student to wear the cap and gown. Probably this is true, but there would be, I imagine, not so much reduction in the expense as appears on the first consideration. It must be remembered that if the gown should be adopted by the college, it must presumably be made with more care and therefore with more expense than the ordinary Tree Day gown. This would be true especially of the cap, and both would probably have to be renewed during the course, especially if worn at Commencement.

But there is a very strong argument against the introduction of the custom. It would not be practicable for us to wear the cap and gown. In regard to the cap this has been shown by trial in more than one instance. Some seven or eight years ago the students at Brown went so far as to provide themselves with Oxford caps and undertook to wear them. In six weeks the project was abandoned. I believe a similar result has always followed from repeated efforts on the part of the students at Ann Arbor and at other colleges, to introduce the custom. At Bryn Mawr, where the custom of wearing the gown prevails, the cap has fallen in disuse because it was found too heavy and confining. In England it is possible to wear the gown because the climate is such that there is little need for warm out-door wraps, and the gown is sufficient in most cases. It is considered very "bad form" to wear the gown over an overcoat. But in our severe winters we must have other and warmer wraps, and what wrap can a student wear over a gown in going between the halls and cottages? Dame Fashion would have to set herself the difficult problem of devising a warm wrap which could be gracefully worn over a gown.

Granting, however, that it were possible to remove this and other objections, do we wish to

adopt a custom which has proved irksome where it has hallowed tradition to support its use? In England the undergraduate wears his gown under compulsion only, and eagerly grasps opportunities to free himself from its folds. Moreover at both Cambridge and Oxford, where certainly if anywhere the advantages and disadvantages of the custom can best be observed, the colleges for women have not adopted the cap and gown. Are we not inclined to question the judgment of any society or order that finds it necessary to assume a uniform or distinctive dress? Shall we lay ourselves open to the same criticism?

Ellen F. Pendleton, '86.

PIERRE.

In an old-time village, in a land that was old, there lived a child. Fair was the light which sparkled in his young eyes, and fair his face. Full of glad pride was his merry laugh as he ran in play with his companions, for he was the leader of them all and ever won in the game. The sunshine gleamed in his hair one day, when he stood with the children in a wide field. "Come, Greta, come Karl," he cried, and stood sturdily erect. "Race with me to yonder oak." Away the three little forms flew, and the other Saxon-haired lads and lassies gave a cheer and awaited their return. Presently little Pierre, the victor, came walking slowly back with the other two children. When near the group he had left, he was seen to be excitedly explaining something to the little girl beside him, and the words the children heard were these:

"But it was right for me to reach the oak first, because you see I could run so much faster, and your running only helped to show how well I could go. Don't you see, Greta?"

Greta's little feet were tired, and her face hot. "No," said Greta, "I don't see."

Thus the children always played in the fields around the old town. But the years passed, and the gay young Pierre grew toward manhood.

Then came a time of work by day, and dreams of work by night. For the lad who had played during all his young life with the sunshine, had so mingled his own being with it, that he found he could show on canvas what the sunshine showed on earth. Pierre awoke an artist.

His gayety was now often lost in seriousness, for visions had he, this pleasant youth, and determination that other people should recognize those visions as his own. "Let me but reveal myself," he said: "Let me show what I can do. I will wait, yes, I am willing to wait until the end of my life, if only then I can manifest to the world a complete man. self-expressed." So he patiently worked day after day in his mother's cottage, and the good neighbors, who had known the artist-youth from baby-hood, often came to see his sketches. With reverent fingers did they handle them, and prophesy great things for Pierre. Once, however, an old man, pure-hearted, and by some called simple, looked long at a favorite sketch of Pierre's, and then annoyed the artist by saying, earnestly, "There is something left out that ought to be in, or something put in that should be left out, I do not know which." But with this exception no one ever disparaged his work. The days went on, and the little Greta, maiden-grown, admired his pictures.

Summer came, and one night Pierre stood beside Greta and his face shown with a deep gladness, as he told his love. Her hand he felt within his own, but his eyes saw far beyond where they were standing, while his lips were saying, "You know my hope, my chosen work,—to express myself that the man within me may be seen at his full height. Greta," he exclaimed, "Let us live, and love each other that this complete idea of mine may be realized; you wish it even as I, and I can work better with your love. Do not you, too, take love to mean this glorious thing — work, life?"

The face of Greta grew sad. "Yes, I believe that life is love," she said. "But is love, then, nothing more than life in work?" And in perplexity the maiden turned from him she loved, and went to her own home.

Pierre worked on alone, and his skill became known outside the little village where he lived. The artist-youth was now a man, and his boy-hood's dream and vision had taken definite hope in his mind. Should he attain self-realization, he must take for his life work one perfect idea to be expressed by him in his art. Long did he search

for this perfect idea, which should be embodied by him, the peasant Pierre. Then, at length, there came into his own life the recognition of the Christ-idea, and the soul of the artist was glad. "This is what I have been seeking," he said; "the Christ-idea is the perfect idea; to this will I consecrate my life, and men shall some day look on my picture and say, 'Here is the work of Pierre, the peasant. Behold the Christ painted by him for the world.' Oh, let my hand soon begin that which my soul sees complete." So the thought strengthened within him, until he one day resolved to leave his village home, and live in a monastery not far away. There he could devote his days to contemplation of that life, in the expression of which he aimed to express his own. The villagers, now accustomed to regard him with something of awe, quietly saw him depart from their midst, and the monks welcomed Pierre the peasant as Brother Pierre.

Life now began afresh for the new work. In the dim dawn he arose to pay his vows, and at night he joined with all the monks in chanting the even-song. Early and late and at all times, he sought the fellowship of his great Brother Christ, and ever strove to abase himself that the light of the Perfect Idea might shine more clearly. In a little room which the good Abbot had gladly allowed the painter for his holy work, Brother Pierre sat, day after day, before his easel, and the conception of his boyhood slowly grew visible under his hand. But, at times, the brush would fall on the floor beside him, while Brother Pierre's eyes sought through the window the quiet colored monastery garden. In moments like these, the lips of the monk often moved as though in prayer, and his later evening supplications would be most tender, most beseeching. By his brother monks he came to be held a rare exemplar of devotion and rigid loyalty, and zealously they vied with one another to perform his minor tasks, that more time might be spent on the holy work. Years passed. Brother Pierre was no longer young. And still he worked.

The realization of the Perfect Idea now possessed his whole being. His constant thought was the Christ-thought, and he often assured himself that when this should find complete utterance, the man who wrought would be self-expressed through this, the highest possibility of his own nature. So he labored and the work approached completion. There came a week during which Brother Pierre was seen by no one, and the monks prayed. To the garden world, flowers and spring has come, and the monks waited. At length the door of the garden cell was opened, and the artist monk came forth. A strange pride shone in his eyes; triumph of will and strength of success showed on his face. "It is time," he said. "Come."

All the brotherhood of monks solemnly crowded into the little room where the life of Brother Pierre had been spent. There, on an easel near the garden window, rested the picture. In the face looking down upon them was a wondrous gentleness; the brow and mouth were marked by supreme suffering; the whole mien was gracious, commanding. Yet — was something wanting?

Long did the monks look. Stillness filled the room. Then a low voice was heard: "One Brother, when in the world, did better work than this." Another voice replied, "Is this the Christ?" .... And then the silence of the monastery was broken by a great cry.

Later, at the foot of the altar in the dim chapel, a form lay prostrate before the cross. The body writhed as though in anguish, and this prayer in broken tones was uttered. "O Christ, I have loved Thy life .... I have tried to live Thy life .... With my brush I sought to give Thee, the Perfect Idea, to the world .... and yet .... I have glorified neither Thee nor my Art .... why, O Christ, hast thou let me fail? .... why is myself ...."

In a swoon Brother Pierre was found, and carried to his cell, and there many days was his body tended, while his spirit wandered unbound. One afternoon Brother Selmo sat beside the couch. The sick monk moved uneasily, then opened his eyes. The worn look had faded from his face, and he seized Brother Selmo's hand, as he joyfully cried, "The field is green and wide .... yet you have won and I am glad. Do you hear me, Greta?"

The hand relaxed its grasp. Closed again were the eyes. Nothing in the room stirred, save something flickering on the white face of Brother Pierre. It was the sunshine. *Bertha Palmer*, '91.

ASTRONOMY.

Ask me if I love the stars?
You are my star.
How I wonder what you are!
—Oh yes, a star.

Ask me if I love the moon?
You are my moon.
In its pale light we will spoon.
Shall we spoon?

Ask me if I love the sun?
You are my sun.
If you are won, then we are one.
That's a pun.

M. W. P., '91.

SUNLIGHT AND SHADOW.

A sunset of gold on the tree-tops swaying,
A glimmering sheen on the water's breast,
A boat, as it glides through the sunset splendor,
Bears beauty and gladness into the west.

While eyes tell to eyes the sweet secret of loving,
Blue eyes to brown, and brown eyes to blue,
Till deep in the heart of each, as they're drifting,
There settles a glow, like the sunset's hue.

Out of the glow, mid the shadows that gather
Along the lone shore, in a maze of despair,
The soul of another, full of longing and loving,
Turns backward to night, to toil, and to prayer.

Alma E. Beale, '91.

WHAT IS A COURSE IN MUSIC WORTH?

In considering the question whether music should be ranked with other electives, it is necessary to compare in concrete terms the process of acquirement and the results of the study of music, with those of so-called academic studies. Let us, for convenience, take the study of Greek as an example of the latter, and let it serve as a common denominator to which all the values considered may be reduced.

There are two points of view from which we may consider the subject. From the one, a college-course is regarded as direct equipment for life-work; from the other, it is the disciplinary preparation of the mind for future undertakings.

As in the first view college education is more or less of a failure, we shall touch it lightly. Sometimes, more often in the case of women, the ordinary, non-specialized academic course is a direct equipment for life-work. This is especially the case when the work is teaching. The woman equipped to teach music has as good a chance, and receives as good compensation as the woman equipped to teach Greek. From this standpoint, then, music is equivalent to any other study in value.

But leaving the utilitarian side of the question, we ask is music of the same value as Greek as mental training? Let us examine first the processes of acquirement in each case.

For the amount of work in Greek required for admittance to Wellesley, three years of study has been deemed necessary, but it has been done in less time. For the amount of work in music required from a student four years away from a musical diploma, three years of daily practice, three hours a day, is a minimum.

For the translation of a page of Greek suited to the advance of the pupil, half an hour might be an average time. A page of music which could be perfectly rendered in half an hour from the first sight would be much too easy to afford the pupil proper discipline. Roughly speaking, it is safe to conclude that progress in music takes more time than corresponding advance in other studies.

But what does an hour of work mean to the Greek student? It means patience, concentration and perseverance. To the music student it means the same things. But in the case of the former, attention is concentrated on mental processes, in the latter, mental control is exercised over physical processes.

It has been argued that in musical practice the mind is at work examining the harmonic structure of the piece, noting the counterpoint, and analyzing its inner meaning, while the fingers are mastering the mechanical difficulties. But in the case of a Bach fugue, as example, a few moments will serve to gain an idea of the movements of the voices and the harmonic transitions, while the time required for perfect rendering might extend to many hours. These hours would be devoted to forcing the fingers to obey nimbly and dexterously the direction of the mind, and the work ranks about as high as practice in shooting at a mark.

And let music-students judge if it is not after hours of patient practice that an idea of the composer's meaning begins to filter through the brain.

But the example of a Bach fugue or a Beethoven sonata is favorable to those who hold that music involves mental effort equally with other studies. There are the long hours devoted to the practice of scales, arpeggios, and studies like those of Czerny and Cramer, the result of which is merely mechanical skill.

That a certain amount of thought is involved in thorough work in music we are far from denying, but we regret to say that the music-teachers are few who examine their pupils as to their intellectual grasp of the work they are doing; dexterity and attention to time and force-marks are too often sufficient.

There is a result of musical study which we believe to be almost inevitable, but it is a subtile influence, working without the consciousness of the musician, and is rather moral and æsthetic, than intellectual.

Where the study of harmony, counterpoint, and the history of music is involved, these remarks do not apply. History of music should rank with history of art or history of politics; and in point of mental discipline, few studies are better than harmony and counterpoint.

And just here we enter a protest against ranking elocution as an intellectual pursuit, while music is excluded from the same rank, for every argument that applies to the one applies with equal force to the other.

But there is another aspect of the subject. We must compare the results of musical education with the results of education in other branches.

When the student of music has completed a thorough course, she possesses,—first, technique, the acquirement of which has cost her more hours than anything else, which is a means, not an end, and disappears if not cared for.

The student of Greek has likewise a mental technique which enables her to direct her mind upon the rapid mastery of Greek expression, as the musician directs her fingers or vocal chords in mastering musical expression. The difference is the difference between mental and physical agility.

The musician has secondly, a thorough knowledge of a number of masterpieces of musical art, whose meaning and structure she comprehends, and which she is able to render in a manner which will make them understood by others.

Likewise the Greek student is thoroughly acquainted with certain masterpieces of Greek thought, and is able to make them comprehensible to others.

The musical student has acquired in the third place such an understanding of the laws of music, the characteristics of different composers and methods of compositions, and such a culture of the ear and taste, that she is able to comprehend and enjoy the works she cannot herself render.

The Greek student has no training which corresponds to this. The proportion of Greek students who keep on reading and enjoying Greek authors after leaving college, is small indeed in comparison with those who receive constant delight and inspiration from listening to music. A course in Greek has no advantage to offer that can for a moment be ranked with this inevitable consequence of musical study. Greek thought can be encountered through an English medium, musical thought is found only in music, and nothing else takes its place. And who will undertake to tell us which has had the greater influence on the world, the Greek mind, or the art of music?

But the student of Greek has an advantage, which, if it does not correspond, certainly, may be matched against the other. She has that control of the mental powers which we call the habit of study. What we have called mental technique is available for any intellectual effort, and counts in any struggle for the mastery of thought. It is in this last respect that the unmusical woman has superiority. We have seen that the music-student has everything in the way of actual acquirement which others possess; she knows a noble art, and she learns to love it and practise it. But one-fifth of her weekly work has been physical and mental, not mental exclusively. How great is the balance against her? Smith College has answered, Nothing. Wellesley has answered, It is equivalent to four-fifths of a year's work. Which is more nearly right?

It only remains for us to touch for a moment

on the attitude of those who regard the art of music as inferior because it appeals especially to the emotions. Thought, it is true, is not conveyed directly by music, it is only suggested,—but this is equally true of architecture. The province of music is the stimulation of the emotions, and it is argued that emotions aroused and deprived of their natural effect upon volition are harmful. But take as example, a martial air; it excites energy. We feel its effect not only the moment after, but the next day, the next week, the next year. Two years after hearing the Symphony Orchestra play the Overture to Tannhäuser, the recollection of the strains stirs the blood yet, and the wild pathos of the strings sweeping across the great motive of the horns, has entered into life as an influence which will last as long as memory. The recall of strains of music brings not only recollection of the sounds, but renewal of the emotions once aroused, and such memories are a store from which the lover of music draws constant inspiration. A beautiful view, a grand sunset, great words heard, all enter into memory to serve some future stress. The most inspiring moments of life do not come when we need them most. We recall them afterward when need comes, and the effect of the emotions excited may take place years afterward. Is it not a great part of the art of life to lay up such memories, and does it matter whether we draw them from Shakespeare, from Angelo, or from Beethoven?

To sum up briefly—the student of music knows well an art which is noble, helpful, great. The seeker after truth can do no more. In acquiring her knowledge the musician has stimulated her emotions, cultivated her taste and ear, and gained muscular agility. The student who neglects music and pursues other branches instead, has passed by on the other side the most friendly of all the arts, but has gained by substituting for two or three hours a day of musical practice, the same amount of mental exercise.

The balance is difficult to adjust, but should not music count for something in the scale?

Maryette Goodwin.

HARVARD spends between $50,000 and $60,000 a year in her library.—*Ex.*

MUSIC AS AN ELECTIVE.

In the article of the past week entitled, "Should Music be an Elective in the Regular Course in Wellesley College?" the writer has taken a position which no true lover of music cares to attack. Opening her discussion with the words, "The question which now presents itself is not a question as to the merits of a course in music or as to its worthiness to take its place among the regular courses of study offered in Wellesley College," she has demonstrated to the most skeptical the great value of music in the intellectual education. Though we acknowledge that music deserves a high place not only among those influences which "soothe the savage breast" but also among those which tend to the development of the poor savage's more favored brothers, yet we can but feel that the introduction of music, "practical music," in the regular courses, would be a mistake in the management of the College.

To a lover of music desirous of pursuing her studies at Wellesley, there are two alternatives. She may enter the four years' musical course, and, ranked as a Special, may pursue music as her chief study, yet also gain the literary advantages not found in the majority of conservatories. If, however, her aim is to make literary work co-ordinate with music, she may enter the five years' musical and collegiate course.

One of the objections to this five years course is that a student is kept in college a longer time than is wise. The only other, worthy of notice, is that it requires more time and work for her to gain her degree than it does the ordinary student, while in reality she gains the same dicipline in the same time. But if two degrees are desired, one in music, the other collegiate, is it too much to ask that the student spend a little more time in acquiring them, than she who devotes all her energies to one object? As far as the individual is concerned, there is no injustice. Hardships there may be, but throughout life the question of the greater good continually presents itself for decision, and with it is inevitably involved that of the lesser evil.

When the question of bestowing a degree is raised, the status of the College must, in fairness, also be considered. There has been much dis-

cussion recently in regard to a common standard of scholarship to be maintained, and equal degrees to be conferred, by the numerous colleges of the country. The two great obstacles in the way of a national standard are the difference in curriculum and in grade of instruction of these colleges and the variety in required work and electives in those of confessedly the first rank. In this discussion of the practicability of introducing music as an elective in the regular courses leading to the degrees of B. A. and B. S., the question confronting us is not the value of a musical course, but rather, shall Wellesley oppose this union of educational institutions and throw all her influence on the side of a chaos of degrees and an ever increasing uncertainty in their value? Order is the ideal of beauty and perfection, and what lover of Wellesley will wish to see her the first to oppose the feeble efforts now being made in behalf of order? No such national university as now lives in the dreams of the progressive educationalists of the country, can stand on a firm basis, till those entering its halls from the various colleges of the land are able to point to their degrees as representing similar and equal work accomplished.

Amy Morris Mothershead. '91.

ONE VACATION ANNOYANCE.

Vacations are not all bliss. They, as well as any other period of our existence, are subject to annoyances. There is the dressmaker, the milliner, and others of similar occupations, who seem born to harass poor, tired students, during their few days of hard-earned rest.

But the annoyance of which I mean to speak, is one which attacks many of us before we reach home, and that is the railroad.

Travelling by rail is supposed to have reached the perfection of comfort and convenience in these days, and that is true, especially on long routes. But for those of us who live in New England on a branch road, the convenience increases in inverse ratio to the distance travelled. The trouble is not with the comfort of the cars or with the attendance of the officials, but with the *connections*. Note the subtle irony of the word. What is the opinion of the readers of the PRELUDE in regard to two roads which are so jealous of each other, that they vent their spite upon the unoffending passengers by refusing to make connections with each other if they can possibly help it? This is really the fact about two roads with which I am acquainted. When our road changes its time-table, the other changes too, so as either not to connect at all, or else to make such close connections that passengers are liable to be left if one train is a little late, since the two trains will on no account wait for each other. This arrangement is not particularly convenient for any one who has to travel on the roads, but for the college girl, longing to get home as soon as possible, a half day taken out of her short vacation on account of the lack of connection at a station six miles from her home, is exasperating, to say the least.

I presume others have had similar experiences, and it would not be strange if such annoyances should lead us to become Nationalists, so far as to advocate the assumption by government of the control of our railway system, *including the schedules.*

L. W. D., '91.

NEWS OF THE WEEK.

ON Sunday, April 12, Prof. Harris, of Andover, preached in the Chapel, taking his text from Matt. 11:19, "Wisdom is justified of her children."

* * *

ON Friday afternoon, Apr. 10, the first of the lectures on Greek Music was given by Prof. Hill. Ancient Greek music has formed the basis of all modern musical systems, and a study of it is therefore very important, though exceedingly difficult because of the difference of opinions prevailing among the authorities. Its origin is assigned by some to Asia, because of the similarity of instruments, but a striking resemblance to Egyptian music makes it probable that it originated there—the more because Greek philosophers were wont to study in Egypt. For ages, the music of the Greeks, was mythological. Power over things animate and inanimate was ascribed to Orpheus, who overcame even the alluring strains of the Sirens; to Amphion, who by it, built the walls of Thebes; and to the Muses, who added to the enjoyment of every festival. Bacchus was the god of convivial song, Pan was never seen without his reed-pipe, and Apollo, the highest conception of Greek philosophy, was the heavenly musician of the Olymphic Gods, and combined the exquisite

music of the lyre with wondrous song. The origin of the lyre is also mythological. Homer's story of how Mercury made a lyre from a tortoise-shell is given in Shelley's Hymn to Mercury, but another story assigns its invention to the Egyptian Hermes. The history of the lyre is almost the history of music, for the addition of each new string was a step in the development of the scale. The lyre of four strings, and therefore only of four tones, was used as an accompaniment to the voice, especially in the recitation of epic poems. By the addition of three more strings wonderful advance was made. The Greeks connected the musical and planetary systems by giving to the seven strings the names of the seven planets known to them. Thus Saturn, the most distant planet, was the longest string, and the middle string was the sun, the centre of the spheres. The discovery of the octave was the result of the opening up of Egypt to the Greeks, by which opportunity was given for advance in all branches of science. Pythagoras is the reputed discoverer, but he lived in Egypt twenty-two years. The strings were thus increased to eight, and the Greeks had now a perfectly conformable scale, and the lyre was used in this way until the seventh century. Pythagoras builded for all time and established music on a definite and logical basis, and founded the principles of theoretical music, and forever fixed the canon that "Sense is an uncertain guide, but numbers cannot fail."

* * *

THE March meeting of the Microscopical and Scientific Society was held March 21st at Stone Hall. The subject for the evening was Fungi, and proved to be of unusual interest. A paper treating of the smaller Fungi, their structure, mode of growth, and their relation to various departments of industry, was read by Miss Anna Burgess at the opening of the meeting. Papers treating of the utility and the injurious effects to man of Fungi occupied the remainder of the evening. Miss Briggs called attention to their usefulness in industries and for food and medicine; Miss Balch showed the extensive distruction of crops due to Fungi. Examples of various "rusts," "smuts," and "mildews," were presented for inspection and a much more intimate acquaintance with these often despised little plants was established.

* * *

ON Saturday afternoon, April 11, Mrs. Roland C. Lincoln, of Boston, lectured in the Chapel on Improved Tenements. Not the building of new tenement-houses, but the reform of the old was the subject of her paper. This work is peculiarly woman's work and is a branch of usefulness which any one who desires can undertake with success. In order to begin this work we must first find a house which needs improvement, and in our selection must take several things into consideration. The tenement should have a healthful situation, an opportunity for ventilation, and good drainage. A little sunshine is a great advantage, for foreigners, especially Italians, prize its warmth and beauty very highly. A corner house is desirable and its large size need be no objection. We must take care to obtain such a house on fair terms, and so prove that no pecuniary loss need be incurred in efforts to improve the condition of the poor. The necessary alterations should then be made in the house. Especially should the plumbing be good and simple. There should be running water not in every room, but on every floor. Now we should see the present tenants, and begin the winnowing process, getting rid of the idle, intemperate and vicious, and requiring all who remain to abide by a few necessary rules, such as the locking of the street door and the daily sweeping of the hall and stairs. The use of written receipts for rental paid encourages business habits in tenants, and a slight deduction on rent when prepaid fosters thrift and promptitude. The tenant who applies should be required to give name, address and references, and if possible his former place of employment should be visited by his future landlord. Tenants have a right to freedom and independence and should not be pauperized by having too much done for them. It is usually best for people to fulfil all their obligations, and to pay when and what they ought. The work of tenement-reform will be found to be one of details and faithful attention to them will secure good results.

* * *

REV. Sheldon Jackson's lecture in the Chapel Saturday evening, Apr. 11, was an interesting description of Alaska, its inhabitants and customs. Stereoptican views helped to give the audience a definite idea of the queer ways of this queer people. One is somewhat surprised to learn that Alaska is as large as the United States east of the Mississippi River, and that it is as far from the northern to the southern boundary as from Wellesley to Cuba. The land is one of volcanoes, mineral springs, and glaciers, with many unexplored districts. Several missionary stations have been established there, first by the Moravians, afterwards by Presbyterians, Baptists and Congregationalists, and one on the Aleutian Islands by the Methodists. Pictures of native school-girls of partly Russian descent, showed bright, sweet faces which might have been taken for those of New England pupils. But the groups of stupid, stolid-looking Esquimaux, dressed in skins and furs, were far more in accordance with our preconceived ideas of Alaska's population. The dress of the man and woman is similar, the hair is unkempt, the habits slovenly. A view of the same family after having been brought under civilizing influences shows

an incredible advance in their whole social condition. Among the curious customs described was the burial of the dead. Their cemeteries are placed above ground, that is, the bodies are placed in boxes and raised above the earth by poles. On these are placed figures carved out of wood, which tell the name and character of the deceased. Theirs is a curious custom of avoiding old age. When the parents have passed the periods of usefulness, barbarous as the habit seems, it is yet counted the duty of the son to put them to death. Their methods of travel, by skin-boats and sleds, their mound-like houses, their manner of beautifying themselves, and their improved rain-coats were all interesting details in the life of this people.

* * *

On Sunday evening, Mr. Jackson spoke again of Alaska, particularly of missionary work there. After his truthful, vivid picture, one realized that "half the world doesn't know how the other half lives." In addition to the semi-civilized tribes of Alaska the race of half-Russians, and the civilized settlers from Columbia, there are three principal barbarous tribes,—in the North, the Esquimaux, in the centre, the Indians, and in the south-east, the Thlingets, a native race of Mongolian descent. The religion of the Indian and Thlinget is fetish, like that prevalent among all uncivilized races, which gives to them endless superstition, worship of evil spirits, and most incredible cruelty. Their religious teachers, called Medicine Men, are wealthy and influential, but they are very degraded, and by incantation, and the practice of horrible rites they strive to out-do each other in the control and conciliation of evil spirits. The position of women is very low. To the woman is given the alternative of destruction in infancy, or purchase by a husband who has absolute control over her except in money matters. Slavery is found everywhere except where there are whites. Witchcraft is constantly practiced, and the burning of those accused of being witches is not an infrequent sight. Mr. Jackson, after many years of experience on the frontier among many nationalities, declared that he had never met with a people so ready to hear the news from the "Great Spirit," and receive the Gospel truth as the Alaskan barbarians. In 1867, Alaska became American property, but many years rolled around before any aid was sent by the churches. The first missionary work was done by four lumbermen from British Columbia, who refused to work on Sunday and devoted one of their number to missionary work. Since then five churches have been established, and schools founded, but eight thousand children still have no opportunity for an education. Settlements have been made even on the Artic coast, with both churches and schools. The work here is peculiarly important for it may be found to be the opening wedge of all Siberia, since it is located on the other side of the narrow Behring strait.

* * *

On Monday evening, April 13, the subject of National Prohibition as a satisfactory solution of the liquor question was discussed in our Chapel by four able speakers from the class of Ninety-Two. Miss Jenkins, the chairman of the Temperance Committee of the Christian Association, brought the subject before the minds of the audience by reading the proposed amendments to the Constitution. She then introduced the first speaker on the affirmative, Miss Frances Lance. Miss Lance said that there is need of immediate and national action in order to preserve the welfare and integrity of our republic. Present methods of stemming this evil tide are inexpedient and have failed to secure the desired ends. High license does not decrease the consumption of liquor and does not secure public order. Local option makes the purchase of votes the chief source of the liquor-power. Miss Gage then spoke for the negative, granting the need of reform, but presenting the difficulties in the way of securing it by a national amendment. There is need of a general public sentiment to make such a measure effective, and at present the prohibition vote is a loss to the temperance cause. High license in cities reduces the number of saloons. The evil is thus mitigated. In this subject there is need not of conscience so much as common-sense. Miss Jenkins now gave an opportunity for informal discussion by the audience, and response to her invitation was made by Miss S. E. Stewart, Miss Helen Pierce, Miss Mothershead and Miss Maddocks on the affirmative, by Miss Hawes, Miss Barnes and Miss Stevens on the negative. The formal debate was renewed by Miss Holbrook on the negative, who condemned such legislation as revolutionary, as a species of centralization of power and a subversion of states' rights. We need, not more legislation, but more moral convictions. Legislation is already in advance of public opinion, and legislation to be effective must represent the thought of the people. Miss Alice Emerson, the last speaker for the affirmative, characterized state prohibition as local option on a large scale. She said that national prohibition is natural and in accordance with the constitution. Though the aim of such legislation is high, the standard of the Decalogue is higher yet—and the millenium is not a bad thing to strive after. The vote of the audience taken on their individual convictions on the subject, stood one hundred and eight to eighty in favor of the affirmative.

The University of Michigan has $40,000 toward the Waterman Gymnasium.

COLLEGE NOTES.

BULLETIN.

Monday evening, April 20. — Concert by Miss Howe and Miss Stowell, of the School of Music.

Tuesday afternoon, April 21, at four o'clock. — Lecture by Miss Salmon, Professor of History at Vassar College. Subject: Domestic Service.

Friday afternoon, April 24, at four o'clock. — Last lecture by Prof. Hill in the course on Music of the Ancients. Subject: Music of the Greeks.

Saturday afternoon, April 25, at four o'clock. — Second lecture by Miss Salmon on Domestic Service.

Saturday evening, April 25. — Regular meeting of the Shakespeare Society and of the Microscopical Society.

Sunday morning, April 26. — Service in the Chapel led by Rev. Frank R. Morse, of New York.

Monday evening, April 27. — Reading of Twelfth Night, by Mr. J. J. Hayes, Instructor in Elocution at Harvard College.

Miss Katharine Lord, '93, and Miss Cora Stewart, Sp., have returned to College this term to take up their work again.

At the regular meeting of Zeta Alpha, last Saturday evening, the following students were initiated into the Society: Miss Merchant, '92; Miss Dennis, Miss Sims, Miss Trebein, Miss Pennington, Miss Pinkham, Miss Lamme, Miss Grenell, '93.

Miss Mary Welch, of the class of '94 at Smith College, has been spending the last week with Miss Josephine Redfield, '91, at College Hall.

Miss Bertha De Forrest Brush, '93, of the editorial board, who has been kept at home since the beginning of this term with la grippe, returned to College last Monday.

Mr. Naruse, of Japan, has been spending the last week at Wellesley. He has been for four years in charge of a girls' school in Japan, and is now in America for three years to study educational and social questions, and especially to investigate college and school systems. During his stay at the College he has been attending recitations and lectures, and has examined closely its methods of work.

The Freshman crews are rapidly forming. This is the first year that the Freshmen and Sub-Freshmen have separated their crews. There will be one '95 crew, and the other five boats will be given up to the crews from '94.

Three parties of students spent the Easter vacation at Nahant. In one of the boarding-houses there were twenty-two students together. Some of them had stirring adventures.

For the benefit of those in College Hall who wish to join the Needle-Work Guild, there is a book hanging on the House Bulletin Board in which to register their names. For those outside College Hall, one student is appointed in each building to receive names.

The Juniors received with prolonged applause the information from Prof. Whiting, at last Saturday's Physics lecture, that the much-dreaded written review on Electricity had proved final for the year.

The class composite photograph of '91, is more successful than that of any class before it. The features, though of course not distinctly marked, are yet clear, and the expression is good. The dreaminess and haziness which characterizes most composites is not noticeable in this. All will have an opportunity of seeing it in the LEGENDA.

The petition to the Inter-National Exposition of 1893 was sent off early this week. About three hundred and twenty signed their names to it.

Class drill in gymnastics has stopped earlier than usual this year, and, since the beginning of the term, compulsory gymnastics has given place entirely to special work. Miss Hill has so arranged the gymnastics that during the winter months additional work was done, and now, when it would be — to say the least — tantalizing to stay indoors, work has ended and gymnastics out of doors rules the day. This is certainly a more satisfactory arrangement for all.

The Freshman college pins have arrived from Bailey, Banks & Biddle. The '94 makes a pretty and effective combination. They differ from most of the other pins in that the rim of gold is larger and the square of blue enamel in the centre, smaller. This makes no essential difference in the pins, and is merely a matter of taste.

The practising for Float Day began this week. There will be several features in this year's Float which it has never had before, — these, however, are a secret.

Any members of the College or of the Alumnae, who wish careful type-writing done, are recommended to read the following notice:—A type-writer copyist, who is also an invalid and obliged to live out of the city, will, in consideration of having copying sent to her, do it at half-price; that is, at three cents per hundred words. Will also pay for registering, if desired . . . . I make a specialty of copying letters, diaries, sketches,

and private papers of all kinds, such as have accumulated in foreign travel, or have belonged to friends who have died. In such cases the papers are of great value, not to be trusted to careless hands. I spare no pains in my efforts to suit those who employ me, and to make my work as perfect as possible. All kinds of copying solicited, and in all amounts, even if only a few pages. I so greatly desire to obtain the work, that I will correct mistakes, look up references, etc., when requested, without extra charge. I refer, by permission, to Prof. E. N. Horsford and Col. T. W. Higginson, of Cambridge, and Houghton, Mifflin & Co., of Boston. Address, Carrie A. Cooke, Bay Point, Me.

Miss Cushman, missionary in Pekin, spoke to the College at the Thursday evening prayer meeting of last week. She began by giving a short object lesson in teaching the Chinese language, to show that it was not an insurmountable obstacle to the missionary. She pictured the hopeless condition of the Chinese women, and showed that help must come to them from outside. The need of workers in China is a great one.

The following notice of the death of the son of Sec. N. G. Clark, the President of the Board of Trustees of Wellesley College, is taken from the CONGREGATIONALIST:

Died. — In West Roxbury, Mar. 31, after a lingering illness of consumption, Charles Worcester, only son of Sec. N. G. and Mrs. Elizabeth S. Clark, aged 27 years. He was a graduate of Harvard, and a young man of unusual literary promise, his contributions to the ATLANTIC MONTHLY when in great feebleness of body, showing unmistakable signs of genius.

In the recent death of Rev. Dr. Crosby, of New York, Wellesley loses one who was for many years President of its Board of Trustees, one who was a warm friend of Mr. Durant, and who laid out the plans of the College with him.

The Post Office addresses of the following persons are wanted for the Record Association. Will all those who know these addresses please send them at their earliest possible convenience to MISS LAURA JONES, Wellesley College, Wellesley, Mass.

McElroy, Alice E. '75
McFarland, Henrietta E. '76
McGugin, Kate, '77
McIntosh, Hattie J. '81
McKean, Laura D. '82
McKinney, S. H. '80
McMartin, Mary, '82
McNair, Amelia A. '79
McQueen, Mary F. '82
McSweeny, Jennie, '81
McWilliams, Gracia, '76
Meek, Lulu R. '82
Melton, Anna F. '77
Merrick, Ella H. '78
Merrill, Dora E. '82
Merrill, Alice K. '81
Merrill, Claribel, '83
Merrill, Louise C. '81
Merwin, H. I. '80
Merry, Julia M. '81
Mesmer, Ella M. '75
Metcalf, Anna M. '79
Metcalf, Gertrude, '77
Middlekauff, Helen, '81
Miller, Adaline B. '82
Mills, Alice, '81
Mitchell, Nellie M. '79
Mixer, Minnie B. '81
Montague, Alice, '81
Moore, Sarah E. '76
Morey, Hattie E. '81
Morgan,
Morris, Clara E. '75
Morse, Minnie, '75
Morse, Florence, '75
Moses, Berenice A. '80
Mosford, Susie, '77
Moulton, Mary C. '75
Muir, Nellie, '81
Munro, Annette G. '81
Nelson, Carrie P. '75
Nelson, Mary L. '77
Newkirk, Lucy M. '82
Newton, Ida M. '75
Nichols, Carrie B. '75
Noble, Clara A. '77
Noble, Cora A. '77
Noble, Nellie C. '77
Noyes, Sarah M. '89
Noyes, Frances S. '77
Nute, Ida B. '75
Nutting, Lucy A., '80
Nye, Isabella L. '76
Ogden, Florence E. '78
Oldham, Mary L. '81
Olds, Minnie L. '78
Oliver, Nina, '82
Page, Mary B. '75
Page Lucie E. '79
Paine, Charlotte E, '75
Paine, Emma L. '78
Painic, Mary W. '78
Palmer, Carrie E. '79
Parks, Lulah, '76
Parks, Emilie L. '78
Partridge, Louisa L. '80
Partridge, Mary W '81
Pattangale, Emily F. '77
Patten, Ella C. '80
Patten, Anna L. '87
Patterson, Lula B. '79
Paul, Laura I. '79
Pearce, Alice S. '81
Pearson, Mary S. '75
Peck, Fanny W. '75
Peck, Clara I. '79
Peirce, Sarah L. '75
Pentecost, Lucy C. '79
Perkins, Mary W. '82
Perry, Lizzie E. '82

Peshine, Helen M. '75
Phelps, Ellen J. '81
Philips, Kate G. '78
Phinizy, Martha E. '82
Pickard, Katharine J. '75
Pierce, Bertha F. '80
Pinkham, Lulu L. '81
Pinkham, Nettie, '82
Pike, Fanny C. '75
Plumer, Catharine, '80
Plummer, Mary W. '81
Pollock, Hester, '82
Polk, Mary W. '81
Pomroy, M. A. '79
Pond, Adeline, '78
Poor, Isabella G. '76
Porter, Mary E. '78
Porter, Mary E. '82
Potter, Hattie, '82
Pratt, Anna '76
Pratt, Mary A. '81
Prescott, Augusta, '79
Prescott, Annie L. '82
Preston, Kate, '81
Preston Mary I. '81
Prince, Stella, '76
Prout, Ella F. '80
Pullen, Clara M. '78
Purrington, E. F.
Randall, Addie, '76
Ranlett, Susan A. '75
Raphael, A. Josephine. '77
Rathbone, Josephine, '82
Rauschenbusch, E. '87
Ray, Anna M. 78
Reed, Ella B. '75
Ready, Cora, '80
Reed, Luluzine A, '77
Reeves, Lucie, '82
Rehfuss, Ida V. 82
Rice, Annabelle, '80
Rice, Madge, '82
Richards, Emma L. '77
Richards, Mary H. '77
Richardson, Eliza C. '75
Richardson, Mary F. '76
Richardson, Carrie L. '79
Richardson, Jennie M, '79
Richmond, Lizzie A. '78
Richmond, Mary E. '79
Ring, Helen V. '80
Robb, Emma, '82
Robbins, Eliza P. '76
Robbins, Ida F. 76
Robbins, Jane E. '78
Robbins, Emma B, '81
Roberts, Mary D. '80
Roberts, Cora E. '81
Roberts, Grace C. B. '75
Robertson, Luanna, '81
Robinson, Jennie S. '75
Robinson, Lillian S. '75
Robinson, Abby K. '75
Robinson, Mary L. '81
Robinson, Bertha L. '82
Roby, Lizzie A. '82
Rollins, Carrie E. '77
Root, Ruth, '82

OUR EXCHANGES.

Her Reason.

Dot, do you see my lady,
With profile of Grecian mould,
Hair gathered high on her forehead,
And circled with gleaming gold?

"Where is she" you're asking?"
Look up in the moon and see.
What! 'No need of looking'?
Now Dot, I don't agree!

Be sensible just a moment,
For truly it isn't fair.
Saying that you'll believe it
To account for a man up there!

Amherst Literary Monthly.

Fooled.

I saw her at the masquerade,
Tried long and hard to please,
But lift her mask—*no* she would *not!*
However much I'd tease.

While in the shadow of a screen,
Where we were hid from view,
I placed my arm around her waist—
Now, really, would not you?

And as she closely nestled up,
I downward bent and kissed her.
But, ah! I know that roguish smile—
Deuce take it! it's my sister. —*Cornell Era.*

To The Angelus.

The shadows of the twilight slowly fall,
The wearied workers toil with brighter zest
At the approach of night and well earned rest,
And homely joys, so rare they do not pall.
Hark! From the distant tower the vesper's call
To prayer, then spade and hoe fall from the grasp
Of wearied hands. In silent prayer they clasp
To Him, who dwells unseen so near us all.
Chafing sometimes at our alloted task
The future dim to our bewildered eyes,
No ray of hope to light the lowering skies,
We bow in prayer. Nature throws off her mask.
Creation's voices with our own, commingled rise,
Earth one vast temple seems; toil sacrifice.

—*The Dartmouth.*

The Records Prove It.

My lazy friend thinks quite absurd
All talk about "Minerva's bird."
He says he'll take
A lark;
He argues, too, concerning fame,
That he who cannot write his name
Will always make
His Mark. —*Bruonian.*

INTER-COLLEGIATE NEWS.

AMONG Dartmouth alumni are to be found thirty-seven college presidents.

THE Faculty of the University of Michigan are to publish a quarterly magazine to be called the *University Record*.

THE University of Pennsylvania is negotiating for the purchase of the late George Bancroft's library of Historical works, which is valued at $70,000.—*Ex.*

THE annual report of President Eliot, of Harvard, announces that hereafter the professors of that institution will receive $4,500 a year and assistant professors $3,000.

FIVE institutions of learning, controlled by the Roman Catholic Church, have been admitted to the New York University system, and are receiving a part of the academic fund of the state.—*Ex.*

PRESIDENT Ethelbert D. Warfield, of Miami University, Oxford, Ohio, has been chosen president of Lafayette College. Dr. Warfield was the first American to take a scholarship in Oxford University England. —*Ex.*

THE Northwestern University announces an important departure. It is that 51 full new scholarships will be created, corresponding with the senatorial districts in Illinois, and the state senator from which district will have the right of nomination to the scholarship.

MR. Charles K. Landis has presented to the University of Pennsylvania a tract of five acres of ground near Sea Island City, N. J. He proposes to erect a marine aquarium there, which will be under the direct charge of the University Biological department.

UNION College has within the past six months received gifts aggregating over $200,000. It is expected that three new professorships will be endowed at the beginning of the next college year.

ONE hundred Yale men met recently at the residence of the Dominican Fathers, to consider plans for forming a Catholic union in each department of Yale. President Dwight looks with favor on these unions. —*Ex.*

PROFESSOR Harriet Cooke, professor of history in Cornell, is the first woman ever honored with the chair and equal pay with the men professors. She has taught in Cornell twenty-three years.—*Ex.*

The Doshisha collegiate, scientific and theological school of Kioto, Japan, has just received a gift of $100,000 from Hon. J. N. Harris, of New London, Connecticut.

WABAN RIPPLES.

SMALL BOY: "Mamma will all of me go to Heaven?"

MAMMA: "No, dear, your body will not go to Heaven, but your spirit will."

SMALL BOY: "Do you mean just my legs, and arms, and head, mamma?"

PROVERBIAL.

YALE SENIOR: (At afternoon tea at which a Wellesley Junior "poured") "She is a beauty—a perfect queen!"

GRADUATE: "Yes, she is—I should say that she reigns when she pours, shouldn't you?"

—'LOOK UP AND NOT DOWN'—

IRISH-AMERICAN TO FRIEND LATELY ARRIVED: "Tim, Oi'll take ye to the top of one of them buildin's and you kin see a distance of three moiles!"

TIM: (Upon arrival at the top) "Now, where are yer three moiles?"

IRISH-AMERICAN: (Enthusiastically) "Why, my man, look up!"

PATRICK: (Who has been trying to kill a turtle) "Shure, what would ye do wid 'im? I've cut aff his head and yit he bites a bit, and squirms a bit. and it's my opinion he's not dead yit!"

PATRICK'S WIFE: "He sartinly must be dead, Pat!"

PATRICK: "Well then, if he is, he's not yit sinsible of it!"

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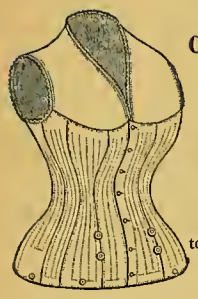

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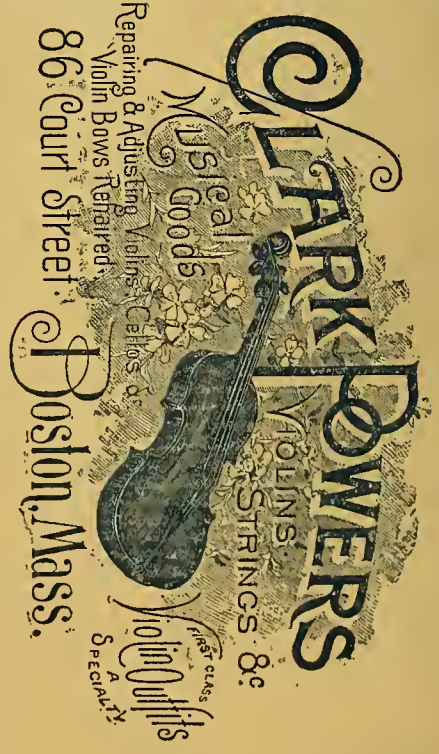

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